

ONE-MAN

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OCT 20 1979

LOS ANGELES COUNTY
MUSEUM OF ART



RICHARDS RUBEN

OILS ON SMALL CANVAS

October 25-November 15

Opening Oct. 24—5-8 P.M.

ERICSON GALLERY 23 E. 74th Street, N.Y.C. 10021 • 737-6155

RICHARDS RUBEN

May 24 - June 13, 1969

DRAWINGS

Poindexter Gallery, 21 West 56 Street, New York, 10019

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LOS ANGELES COUNTY MUSEUM OF ART
LOS ANGELES, CALIFORNIA

MAY 23 1969

RUBEN

ONE-MAN

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LOS ANGELES COUNTY MUSEUM OF ART
LOS ANGELES, CALIFORNIA

RICHARDS RUBEN

THE PASADENA ART MUSEUM

46 North Los Robles Avenue, Pasadena, Calif. • October 22 through November 15 1961

ONE-MAN

AN EXHIBITION OF RECENT WORK BY RICHARDS RUBEN
OPENING ON MONDAY JANUARY 21st FROM 8 UNTIL 10 PM
FERUS GALLERY 723 N. LA CIENEGA BLVD. LOS ANGELES 69



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LOS ANGELES COUNTY MUSEUM OF ART
LOS ANGELES, CALIFORNIA

ERICSON GALLERY

23 EAST 74TH STREET • NEW YORK, NY 10021 • 212-737-6155

FOR IMMEDIATE RELEASE

RICHARDS RUBEN: "Oils on Small Canvas"
October 25 - November 15

LIBRARY

OCT 20 1979

LOS ANGELES COUNTY
MUSEUM OF ART

Richards Ruben, the New York-based artist will be having a one-man exhibition at the Ericson Gallery. The layering of paint and color that characterize these paintings is the result of the search for the tensioned relationship of the two opposing triangular masses to each other, and the diagonal space (shape) that defines their mass while relating by inference of a planar continuation with the color at the edge of the canvas. The actual field upon which the triangular masses move is the wall upon which the painting is hung.

Richards Ruben was born in 1925 in Los Angeles, California. From 1944 - 1946 he studied at the Chouinard Art Institute in Los Angeles where he subsequently returned to teach from 1954-1961. Since then he has taught painting, drawing and other media at Pomona College, Claremont, Ca; Cooper Union, New York City; Columbia University (summer session) and at New York University. He has been the recipient of numerous awards in drawing, painting and printmaking, including a Tiffany grant, a Tamarind Fellowship, and a Ford Foundation grant. Currently Mr. Ruben lives and works in (Soho) New York City.

One-Man Exhibitions include (selected); (1977) Neuberger Museum of Art, Purchase, New York; (1974-76) Herbert F. Johnson Museum of Art, Cornell University, Ithaca, New York; (1970) San Francisco Museum of Art, San Francisco, Ca.; (1962-64-69) Poindexter Gallery, New York, N.Y.; (1960-63) Ferus Gallery, Los Angeles, Ca.

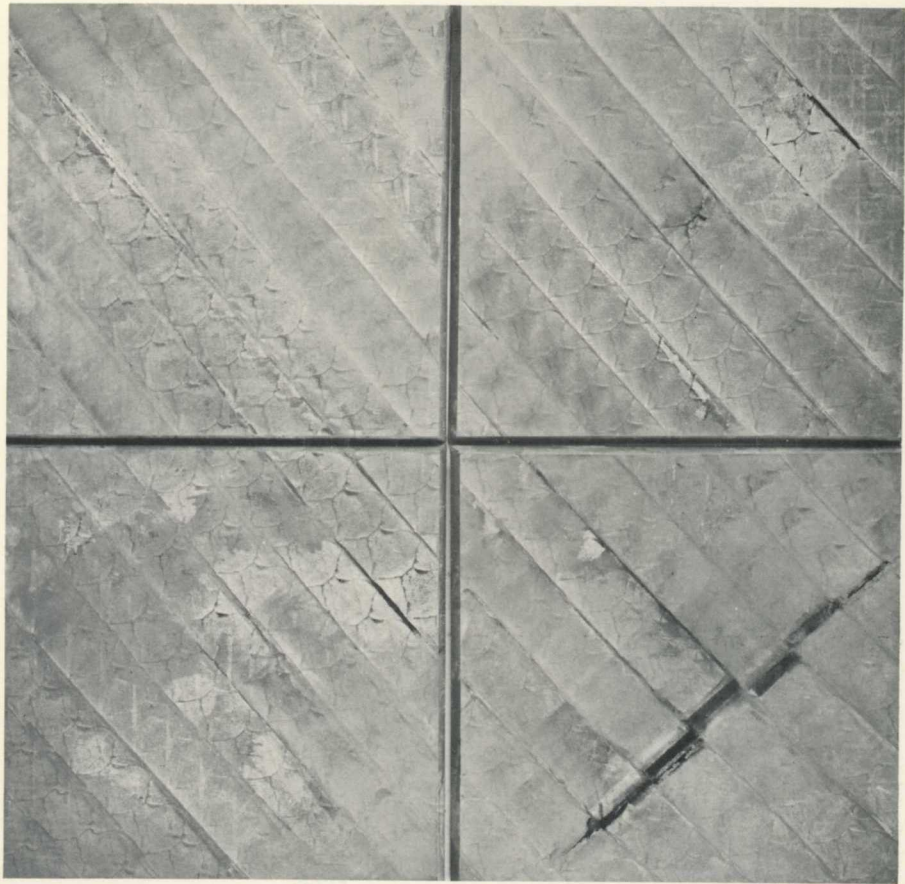
Collections include (selected); Los Angeles County Museum, Los Angeles, Ca.; Brooklyn Museum, Brooklyn, New York; Corcoran Gallery, Washington, D.C.; Museum of Modern Art, Washington, D.C.

Photographs are available upon request.

The hours of the Ericson Gallery are Tuesday-Saturday, 11 to 6.

RUBEN, RICHARDS

ONE-MAN



City #18, 1976 (*Quad Intersection*)

The Herbert F. Johnson Museum of Art

Cornell University

cordially invites you to attend the
reception celebrating the opening
of an exhibition of paintings by

RICHARDS RUBEN

Tuesday evening, November 9, 1976
from five thirty until seven thirty o'clock
The exhibition will continue through
December 23

*Please present this invitation or a
Friends Membership Card at the door
either will admit two*

LIBRARY
NOV 18 1976
LOS ANGELES COUNTY
MUSEUM OF ART

THE PASADENA ART MUSEUM

46 North Los Robles Avenue, Pasadena 1, California

SYcamore 3-6167

Richards Ruben

Richards Ruben is a young painter who has already established a national reputation and won an impressive number of honors. This one-man exhibition is devoted to his recent work much of which is based on impressions of the Calico Mountains.

To derive inspiration from nature is characteristic of Ruben's approach. He does not describe his impression, however, whether of the mountains or of plant forms in his garden. He attempts to recreate the directness and immediateness of his experience of nature and to convey that sense of uncontrived wholeness which is the fundamental source of our delight in natural forms.

There is thus a quality of freshness and aliveness about all of Ruben's work. The spectator feels the impact of a vivid and unified experience. The brush work is wonderfully sensitive. It has something of an oriental calligraphic quality, not because of its dexterity — although it is as dextrous as one could wish — but because of the similar qualities of equivalence with experience.

Ruben also achieves a great "naturalness" in his work. It is the kind of naturalness that takes great patience to reach but gives as an end result a sense of total effortlessness. It is this feeling of effortlessness that enhances the lyrical quality of the paintings. In literature, once a lyric is complete one feels that it could have been said in no other way. Richards Ruben's paintings leave us with this same sensation of lyrical rightness and finality.

31st Annual Exhibition

THE PASADENA SOCIETY OF ARTISTS

April 3

May 8

APRIL ACTIVITIES

Exhibitions

OPENING APRIL 1: Richards Ruben, in the Contemporary Galleries, through May 1.

OPENING APRIL 3: Pasadena Society of Artists' 31st Annual Exhibition, Through May 8.

OPENING APRIL 3: The Stations of the Cross. Special Holy Week exhibition of mosaics by Ada Korsakaite, courtesy of the Mosaic Tile Company, through April 17.

OPENING APRIL 16: Annual Exhibition of Work from the Junior Museum Workshop, through May 14.

TO APRIL 3: The Neuberger Collection of Twentieth Century American Painting.

TO APRIL 3: American Portraits of the Morse-Abbe Family.

CONTINUING: Pasadena Artists Rooms, arranged by Herbert J. Summers; Renaissance and Baroque Paintings; Selections from the Josephine P. Everett Collection of American Painting; European Decorative Arts.

Special Events

APRIL 1, 8:00 to 10:00 p.m. Informal reception in honor of Richards Ruben, in the Contemporary Galleries. Refreshments will be served; the public is invited.

APRIL 3, 3:00 to 5:00 p.m. Opening reception and tea for the Pasadena Society of Artists' 31st Annual Exhibition. Refreshments will be served; the public is invited.

APRIL 17, 3:30 p.m. Chamber Music Concert. Five Gliere duets for two 'cellos by Alberta Hurst and Alice Quayle Ober, sponsored by the Pasadena Branch of the Music Teachers Association of California.

Gallery Hours

Sundays, 2 to 5 p.m.
Weekdays, 10 a.m. to 5 p.m.
Fridays, 10 a.m. to 9 p.m.
Mondays, closed

STATIONS OF THE CROSS

As a special Holy Week exhibition the Museum presents this year Ada Korsakaite's cut ceramic tile mosaic panels for the fourteen *Stations of the Cross*.

Concerning these panels Jules Langsner has written in *Arts and Architecture* that "Miss Korsakaite, a product of the revival of liturgical art at Immaculate Heart College in Los Angeles, has imbued her traditional theme with symbolic content rather than adhering to a naturalistic narrative... Thus, though we follow each of the dramatic fourteen intervals — *The Stations of the Cross* — though we realize the event in the solemnity of pose and gesture, we are made aware of an internal drama that exists in ourselves."

Miss Korsakaite has been a member of the Design Division of The Mosaic Tile Company in Los Angeles since July, 1954, and it is under the sponsorship of the company that these mosaics were created and are lent for exhibition.

JUNIOR MUSEUM

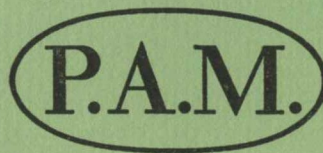
The annual selection of paintings and sculpture by children in the Workshop of the Junior Museum each year shows in a definite way the outstanding work the Museum is doing in promoting enjoyment and freedom of expression in the fine arts with as large a group of school children as possible with its limited facilities. Each year this exhibition continues to prove the astonishing accomplishments possible in creative art education under an industrious and talented staff led by Susana Guevara Mueller and Hilde Toldi, Jae Carmichael, Marcia Fennessey and Viola Ward, and aided by devoted volunteers. It is not the aim of the Workshop to produce professional artists, but rather to encourage the natural creativity necessary to any occupation in life. The exhibition shows us, however, that we have many amazingly sensitive and capable students. The Junior Museum Workshop, under the supervision of Mrs. Frank H. Hall, is operated by the Museum with the support of the Junior League of Pasadena.

THE PASADENA SOCIETY OF ARTISTS

Each year the public of the Pasadena Art Museum looks forward to the annual exhibition of the Pasadena Society of Artists. Both organizations have, in their own appropriate ways, been encouraging the development of the fine arts in the community for a generation. If Pasadena is to congratulate itself upon its fine standing as the leading cultural center of this area, much of the credit must go to the encouragement and cooperation offered to its artists by the Pasadena Society of Artists.

Both the Society and the Museum are much indebted to the Jurors who have carefully selected this year's exhibition from the many entries of the members of the Society. They are Mr. Richard F. Brown, Assistant Chief Curator for Paintings, Los Angeles County Museum; Mr. Merrell Gage, sculptor and Professor of Fine Arts, University of Southern California; and Mr. Roger E. Kuntz, painter and Visiting Instructor in Art, Scripps College.

The exhibition will open with a reception and tea on Sunday, April 3, from 3:00 to 5:00 p.m. The tea also honors the Society's Patrons and Charter Members. Members of both the Society and the Museum and their guests are cordially invited to attend. Works from the exhibition will be available for purchase, and an attendant will be on hand to assist prospective purchasers.



*The Pasadena Art Museum
46 North Los Robles Avenue
Pasadena 1, California*

Nonprofit Org.
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Permit No. 685

*Pasadena Art Museum
46 North Los Robles Avenue
Pasadena 1, California*

*Mr. Marvin Ross
Los Angeles County Museum
Exposition Park
Los Angeles 7, California*

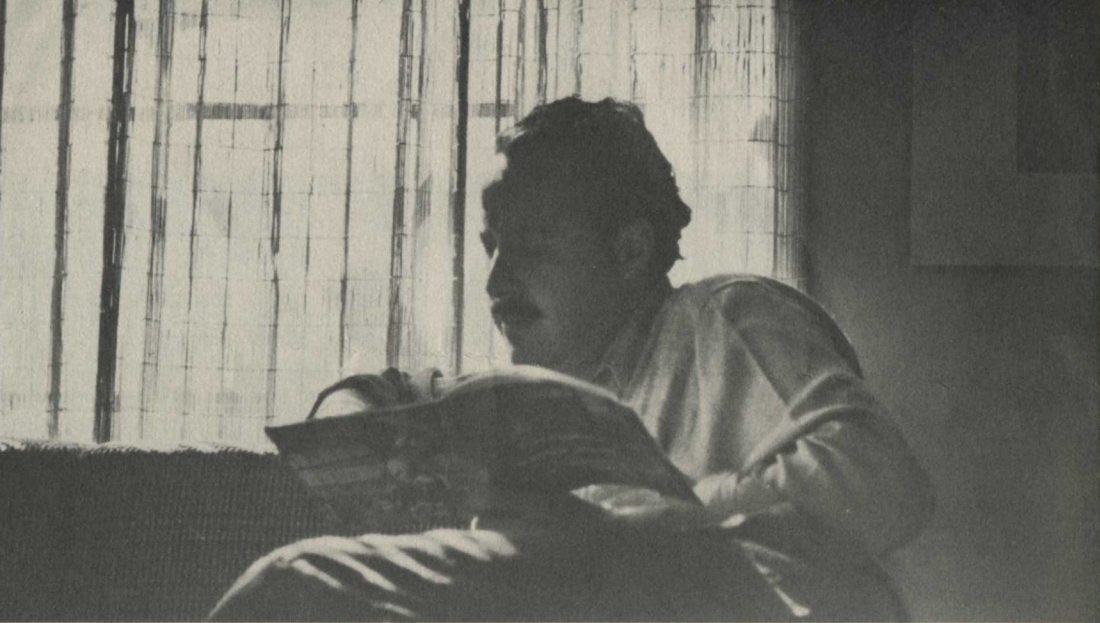
APRIL, 1955



LANDAU GALLERY, 702 N. LA CIENEGA, LOS ANGELES 46, CALIFORNIA

RICHARDS RUBEN

LIBRARY
LOS ANGELES COUNTY MUSEUM OF ART
LOS ANGELES, CALIFORNIA



RICHARDS RUBEN was born in Los Angeles, California in 1924. He studied at Chouinard Art Institute from 1944 to 1947 and in 1950. Served in the United States Army from 1942 to 1944. He is an instructor at Chouinard Art Institute and Pasadena City College.

ONE-MAN EXHIBITS

Arts and Crafts Center,
Pittsburgh, Pa. 1949
Landau Gallery, 1952
Landau Gallery, 1954
Pasadena Art Museum, 1955

ART SOCIETIES

San Francisco Art Association
Los Angeles Art Association
California Water Color Society,
2nd Vice President, 1954-55

COLLECTIONS

Brooklyn Museum (2), Bradley University,
Newport Harbor High School,
M. Grumbacher,
W. J. Sloane Co.,
Dr. Theodore Allen Heinrich,
Mr. and Mrs. Willard Woodrow
and numerous other private collections.

COMPETITIVE AND INVITATIONAL ANNUALS AND GROUP SHOW

Solomon R. Guggenheim Museum, University of
Illinois, Corcoran Gallery, Brooklyn Museum,
Pennsylvania Academy of Fine Art, Carnegie
Museum, Bradley University, San Francisco
Museum of Art, Santa Barbara Museum of Art,
Denver Museum of Art, San Diego Fine Arts
Gallery, Dallas Museum of Fine Art, Pasadena
Art Museum, Los Angeles County Museum,
University of Southern California, University
of California at Los Angeles, and many others.



PRIZES

First Prize for Oil, National Orange Show, 1948
First Purchase for Oil, Newport Harbor Annual,
Newport Harbor Annual, 1951
First Prize for Serigraph,
Los Angeles County Fair, 1952
Purchase Prize for Serigraph,
Bradley University, 1952
First Prize for Oil, Unitarian Church Annual, 1953
Purchase Prize for Serigraph,
Brooklyn Museum, 1953
Marion Osburn Cunningham Prize for Serigraph,
San Francisco Museum, 1953
First Purchase for Water Color, California
Water Color Society Traveling Exhibition, 1953-54
First Prize for Oil, Anne Bremer Memorial Prize,
San Francisco Museum, 1954
Purchase Prize for Serigraph,
University of Southern California, 1954
Purchase Prize for Serigraph,
Brooklyn Museum, 1954



Richards Ruben has been called a mystic. This is very true,
if the term be associated with directness and immediateness of
expression and experience. His wonderfully sensitive brushwork,
for example, is felt by the spectator as an act or series of acts.
These acts are the artist's feeling and emotion, not descriptions or
suggestions of feelings and moods. Thus the spectator is absorbed
by the spontaneity and inner-life of the forms. Often Ruben paints
an amorphous tonal background which is very rich in its spatial and
textural effects. He plays against the buoyant background forms with
calligraphic motifs which stress the surface and serve in a sense
to focus the energy of the painting. The whole combines
extraordinary sensitivity with great emotional force.

W. Joseph Fulton
Director, Pasadena Art Museum

Represented by **LANDAU GALLERY**, 702 N. La Cienega, Los Angeles 46, California

ONE-MAN

RICHARDS
RUBEN

A P R I L 1 4 - M A Y 9, 1 9 5 8

(PREVIEW: MONDAY, APRIL 14 AT 8:00 P.M.)

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LOS ANGELES, CALIFORNIA

PAUL KANTOR GALLERY

348 NORTH CAMDEN DRIVE • BEVERLY HILLS, CALIFORNIA



[16]

The Paintings of Richards Ruben

THE origin of language lies probably in bodily gesture — not a random and uncontrolled movement, but a gesture which is both deliberate and significant.

The painter, Richards Ruben, creates his language as he communicates with his canvas. This is what leads him to an awareness of his emotion. Here, first and foremost, the act of communication takes place, both tender and aggressive, spontaneous and deliberate. The viewer may participate in the act to some extent by reaping from the vitality spread out before him.

Ruben starts with organic structures, such as a leg or a joint or a leaf. He then explores their relationships in all their ambiguities. All the things he encounters are part of his visual vocabu-

lary. When the image becomes too apparent, Ruben is no longer satisfied with it. Rather than duplicate, he wishes to allude, being fully conscious of the essential difference between nature and art. His weight, his space and his color are the weight, the space, the color of his forms.

There is a driving sensuality in Ruben's painting. Concentrated clusters of shapes are juxtaposed to larger and more silent expanses. Forms which have been imbued with vigor are held at high tension or are subtly released. The energetic colors articulate the shapes and movement, and the canvas itself is an



[5]



[14]

activated surface of vigorous rhythms. In their bursting energies Ruben's paintings, while not imitative of, are indeed analogous to the forces of nature. They often suggest the lushness of verdant growth or again evoke the agitation of an erotic experience. They bear the movement of life. We no longer merely look at nature, we have become engulfed by it.

—PETER SELZ

CATALOGUE

OILS

- 1 "AUTUMN 1956"
1956 20" x 24"
- 2 "INTRUDER"
1957 19½" x 33½"
- 3 "ECSTASY IN THE GARDEN"
1957 60" x 60"
- 4 "SONG FOR SUMMER"
1958 55½" x 55½"
- 5 "AFFIRMATION"
1957 60" x 72"
- 6 "AUGUST IN AUTUMN"
1957 54½" x 46"
- 7 "REQUIEM"
1957 39" x 51"
- 8 "SOMNUS"
1957 59" x 32"
- 9 "SUMMER #2"
1957 27¾" x 27¾"
- 10 "SUMMER #4"
1957 19" x 19"
- 11 "SUMMER #5"
1957 25" x 24¾"
- 12 "SUMMER #7"
1957 29½" x 25"
- 13 "THE BLUE INTRUDER"
1957 52" x 40"

- 14 "MIRROR"
1957 37" x 37"
- 15 "OUT OF WINTER"
1957 72" x 46"
- 16 "AUTUMN 1957"
1957 40" x 52"

WATERCOLORS

- 17 "EAST OF EASTER"
1957 22" x 30"
- 18 "SIGMUND'S TOY"
1957 7¾" x 7¾"
- 19 "DARK OF AUTUMN"
1957 22" x 30"
- 20 "SONG FOR SUMMER"
1957 22" x 30"
- 21 "ASCENDING TO LIGHT"
1957 21½" x 29½"

GRAPHICS

- 22 "PESTILENT SUMMER" 1957
Serigraph 24" x 30"
- 23 "SOLSTICE SUMMER" 1956
Serigraph 24" x 30"
- 24 "REQUIEM" 1957-58
Etching 18" x 28"
- 25 "LIGHT INTO AUTUMN" 1956
Serigraph 24" x 30"





[3]



[6]

BIOGRAPHICAL DATA

Born: Los Angeles, California, November 29, 1925

Education: Chouinard Art Institute, 1944-47, 1950-51

Teaching: Painting and Graphic Arts, Chouinard Art Institute,
1954 —

Department of Art, Pomona College, 1958-59

Awards: Recipient of forty-four awards in painting and graphic
arts, since 1948

Exhibitions

"Contemporary American Painting," University of
Illinois, 1952

"Younger American Painters," Solomon R. Guggenheim
Museum, 1954

"Pittsburgh International," Carnegie Institute of Art, 1955

"Sao Paulo Biennial," Sao Paulo Museum, Brazil, 1955

"International Watercolor Exhibition," Brooklyn
Museum, 1955

"New Accessions USA," Colorado Springs Fine Arts
Center, 1956

"Pacific Coast Art," Cincinnati Art Museum, Colorado
Springs Fine Arts Center, San Francisco Museum of
Art, Walker Art Center, 1956

"Quadrennial Exhibition of American Painting," Virginia
Museum, 1958

Collections

Brooklyn Museum

North Carolina Museum of Art

Bradley University

Los Angeles County Museum

University of Southern California

California Watercolor Society

Mr. and Mrs. Richard Widmark

Pasadena Art Museum

Los Angeles County Fair

Oakland Art Museum

Long Beach Museum of Art

M. Grumbacher

Cole of California

Mr. Stanley Barbee

and others

GALLERY ARTISTS

ROBERT CREMEAN

RICHARD DIEBENKORN

JULES ENGEL

YNEZ JOHNSTON

LEE MULLICAN

RAYMOND PARKER

RICHARDS RUBEN

DOUGLAS SNOW

JOHN THOMAS

DAVID TOLERTON

EMERSON WOELFFER



ALSO REPRESENTATIVE WORKS BY

BECKMANN • BONNARD • CHAGALL

DEGAS • DUFY • KIRCHNER • KOKOSCHKA

LEGER • MATISSE • NOLDE • PASCIN

PICASSO • ROUALT





S RUBEN

31; 5 - 7 p. m. • POINDEXTER GALLERY 21 W. 56



RICHARD

MARCH 31 — APRIL 18, 1964 • PREVIEW MARCH

RICHARDS RUB

ONE-MAN ROUSEN, RICHARD



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LOS ANGELES COUNTY
MUSEUM OF ART

INTRODUCTION

Every visit to the New York studio of Richards Ruben is a challenge. After repeated viewings, the latest series of paintings has finally been assimilated by the complex mechanism of perception, memory and projection which we all bring to each encounter with new works of art. At last I have begun to grasp the meaning — the references to past art (the artist's own and others'), the leaps taken into unknown territory, the dangers successfully averted — and then . . . I am confronted with brand new work, paintings that deny advances made in the last series, or extend them beyond all reason! I am lost, again. I must start over. Ruben has left me behind once more and has launched out on a different tack, one that will take me awhile to deal with. Not that he is tricky. There's no sleight of hand involved in his dramatic shifts of emphasis. It just seems that he has been thinking on a level that I haven't quite reached yet. I can get there eventually by stretching my mind and grasping at the clues in the painting, but by the time he has shown me the way, he is already off again, probing new ideas and moving to unexplored territory. I have never really caught up with him.

Take the present series, for example. When I suggested the idea of this exhibition, Ruben had just returned from a year and a half in Europe. He was painting abstract canvases with richly textured horizontal divisions — based originally on a series of watercolors executed in southern France. All right. They eventually became beautiful to me and easily worthy of a major showing. But when I next visited Ruben, after a period of several months, I was bewildered. His painting had evolved into much more difficult compositions based on dominant diagonal bands. The rich surface texture and subtle tones were still evident, but now everything had been tilted and at first appeared completely off balance. Gradually I realized, however, that the new works actually are balanced by soft, rhythmically repeated accents that run counter to the slope of the bands. The diagonal format allows much greater variation in the length and power of the main forms and a more dynamic equilibrium through the counterpoint of small accents. In some of the later paintings in the current series a jagged painted "torn" form reinforces the counter accents, balancing the dominant diagonal bands.

The longer I look at these new paintings, the more dimensions I see. Tones, shapes, directions, methods of application shift subtly throughout the work, creating apparent depth, nuances of color that work to strengthen or weaken the linear patterns and lead us in and out of the spatial labyrinth of the painting.

These works are still undeniably disquieting, although their meaning is now becoming clearer to me. But soon Richards Ruben will perhaps call me to his studio, and I will be perplexed once again by his newest adventures. This certainly is not the only kind of genius in the visual arts, but for me it is the most exciting kind. It is the genius of an artist who uses only visual means to create surprising, even baffling paintings that end up by seeming inevitable.

Thomas W. Leavitt
Cornell University

PAINTINGS IN THE EXHIBITION

1. City #7 (Yellow divider)
1975, Oil
82" x 79 $\frac{7}{8}$ "
2. City #9 (Default)
1975, Oil
81 $\frac{3}{8}$ " x 80 $\frac{1}{2}$ "
3. City #10 (Blue band)
1975, Oil
83 $\frac{1}{8}$ " x 83 $\frac{1}{8}$ "
4. City #12 (Slush)
1975, Oil
81" x 83 $\frac{1}{2}$ "
5. City #13
1976, Oil
83 $\frac{1}{2}$ " x 83 $\frac{3}{4}$ "
6. City #14 (Vertical Diagonal)
1976, Oil
93 $\frac{1}{4}$ " x 54 $\frac{1}{2}$ "
7. City #15
1976, Oil
86 $\frac{1}{2}$ " x 65 $\frac{5}{8}$ "
8. City #16
1976, Oil
89 $\frac{3}{4}$ " x 84 $\frac{7}{8}$ "
9. City #18 (Quadtych intersection)
1976, Oil
120" x 120"
10. City #19
1976, Oil
89 $\frac{3}{8}$ " x 84 $\frac{3}{4}$ "

CREDITS

This catalogue was produced in conjunction with Mr. Ruben's exhibition at the Herbert F. Johnson Museum of Art, Cornell University, November 10 to December 23, 1976.

Two thousand catalogues were printed by Brodock Press, Inc., Utica, N.Y.

Designed by Jason Wong

Edited by Genya Yarkoni

Photographs by Bevan Davies

RICHARDS RUBEN

Richards Ruben was born in 1925 in Los Angeles, California. In 1944-1946 he studied at the Chouinard Art Institute where he subsequently returned to teach from 1954-1957. He has taught painting, drawing and other media at Pomona College, Claremont, California; Cooper Union, New York City; New York University (summer session) and at New York University. He is a recipient of numerous awards in drawing, painting and sculpture, including a Tiffany grant, a Tamarind Fellowship, and a Fulbright grant. Currently Mr. Ruben lives and works in (Sohoma, California) and is represented by Poindexter Gallery.

One-Man Exhibitions

- | | |
|------------|--|
| 1952, 1954 | Landau Gallery, Los Angeles, California |
| 1954, 1961 | Pasadena Art Museum, Pasadena, California |
| 1957 | Oakland Art Museum, Oakland, California |
| 1958 | Paul Kantor Gallery, Beverly Hills, California |
| 1960-1963 | Ferus Gallery, Los Angeles, California |
| 1962-1964, | Poindexter Gallery, New York, New York |
| 1969 | |
| 1970 | San Francisco Museum of Art, San Francisco, California |

Group Exhibitions

- | | |
|-------------|--|
| 1953 | Annual Painting Competition, Corcoran Gallery of Art, Washington, D.C. |
| 1954 | "Younger American Painters," Guggenheim Museum, New York City |
| 1954, 1955, | Annual Painting Competition, Pennsylvania Academy of Fine Arts, Philadelphia, Pennsylvania |
| 1956 | |
| 1955 | "Third Biennial," Sao Paulo, Brazil |
| 1957, 1959 | "International Watercolor Exhibition," Brooklyn Museum, Brooklyn, New York |
| 1959 | "First Biennial," Paris, France, (Circus of Modern Art, New York City) |
| 1963 | "Whitney Museum Annual," Whitney Museum of American Art, New York City |
| 1969, 1970, | Annual Competition Exhibition, San Francisco Museum of Art, San Francisco, California |
| 1971 | |
| 1971 | "Drawing &" a Three Man Show, Lincoln Center, New York University |
| 1971 | "New Directions in Drawing," Glassboro State College, Glasboro, New Jersey |

Collections

American Embassy Abroad (International Collection)
Brooklyn Museum, Brooklyn, New York
Corcoran Gallery of Art, Washington, D.C.
Fine Art Gallery of San Diego, San Diego, California
Frederick S. Wight Gallery of the University of California, Los Angeles, California
Herbert F. Johnson Museum of Art, Cornell University, Ithaca, New York
Los Angeles County Museum of Art, Los Angeles, California
Montgomery Art Gallery, Pomona College, Claremont, California
Oakland Museum of Art, Oakland, California
San Francisco Museum of Art, San Francisco, California
Santa Barbara Museum of Art, Santa Barbara, California
University Art Museum, University of California, Berkeley, California.
University of New Mexico, Albuquerque, New Mexico
Worcester Art Museum, Worcester, Massachusetts

RICHARDS RUBEN

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- 1952, 1954 Landau Gallery, Los Angeles, California
- 1954, 1961 Pasadena Art Museum, Pasadena, California
- 1957 Oakland Art Museum, Oakland, California
- 1958 Paul Kantor Gallery, Beverly Hills, California
- 1960–1963 Ferus Gallery, Los Angeles, California
- 1962–1964, 1969 Poindexter Gallery, New York, New York
- 1970 San Francisco Museum of Art, San Francisco, California

Group Exhibitions

- 1953 Annual Painting Competition, Corcoran Gallery of Art, Washington, D.C.
- 1954 "Younger American Painters," Guggenheim Museum, New York City
- 1954, 1955, 1956 Annual Painting Competition, Pennsylvania Academy of Fine Arts, Philadelphia, Pennsylvania
- 1955 "Third Biennial," Sao Paulo, Brazil
- 1957, 1959 "International Watercolor Exhibition," Brooklyn Museum, Brooklyn, New York
- 1959 "First Biennial," Paris, France, (Circulated by Museum of Modern Art, New York City)
- 1963 "Whitney Museum Annual," Whitney Museum of American Art, New York City
- 1969, 1970, 1971 Annual Competition Exhibition, San Francisco Museum of Art, San Francisco, California
- 1971 "Drawing &" a Three Man Show, Loeb Student Center, New York University
- 1971 "New Directions in Drawing," Glasboro State College, Glasboro, New Jersey

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Frederick S. Wight Gallery of the University of California at Los Angeles, California
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Los Angeles County Museum of Art, Los Angeles, California
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Oakland Museum of Art, Oakland, California
San Francisco Museum of Art, San Francisco, California
Santa Barbara Museum of Art, Santa Barbara, California
University Art Museum, University of California at Berkeley, Berkeley, California.
University of New Mexico, Albuquerque, New Mexico
Worcester Art Museum, Worcester, Massachusetts

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1976, Oil
89 $\frac{3}{4}$ " x 84 $\frac{7}{8}$ "
9. City #18 (Quadtych intersection)
1976, Oil
120" x 120"
10. City #19
1976, Oil
89 $\frac{3}{8}$ " x 84 $\frac{3}{4}$ "





